

University of Arizona
Center for Latin American Studies
Fall 2002

Saturday Workshops for Educators

Day of the Dead



CLASSROOM ACTIVITIES

The Center for Latin American Studies at the University of Arizona offered workshops for K-12 teachers during the fall semester of 2002. Once a month a group of educators interested in Latin America met to explore specific topics related to the Latin world. They engaged in presentations from university faculty and community experts at an academic level to satisfy their personal interest and knowledge. They also discussed ways to incorporate such information into the K-12 curriculum. The lessons found in this collection were derived from these dialogue sessions. The titles of the four Fall 2002 workshops were:

Frida Kahlo and Beyond
Spicy Salsa, Lemon Merengue
Day of the Dead
Murals

We have created three lessons for each of the four workshops, a primary lesson, intermediate lesson and secondary lesson. However, each is adaptable to a variety of teaching levels. Please modify information, ideas and the activities to fit your appropriate level, and feel free to share your ideas with the outreach department.

A variety of teachers participated in the workshops, not just social studies or Spanish teachers. Such a mixture of expertise and personal interest enriched the discussion and lessons created, as well as reminded us all of the power behind interdisciplinary learning. Hopefully the lessons found in this collection will inspire you to include information and details from Latin America into your own teaching.

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Day Of The Dead

<http://www.cultureplanet.com/dayofdead.htm>

Many people's first introduction to Mexico's Day of the Dead (*Día de Los Muertos*) is through the colorful folk art associated with it. There are spring-necked, hand-painted ceramic skeletons of doctors, musicians, teachers, dentists, cops, and brides and grooms. Glass-enclosed wood boxes feature meticulously detailed and often humorous ensemble scenes. Sugar skulls are an ingredient for elaborate altars laid out in homes or at graves. All of these items are part of a holiday that takes place on All Soul's Day (November 2), or on both the first two days of the month.

Day of the Dead is a celebration of the dearly departed, a reunion of the entire extended family (living and dead), and a reminder that life and death are inextricably intertwined. The underlying belief is that the spirits of the dead return to the earth at this time to be with their families and loved ones. The holiday has much humor, as does modern Halloween, but is a much more thoughtful and emotional contemplation of life and mortality.

Day of the Dead has ancient roots, as does Halloween, and traces back to prehispanic festivities. It was co-opted by Spanish Catholic priests, who merged these "profane" rituals with their own holiday calendar. Journalist Dale Palfrey notes that Day of the Dead is "marked throughout Mexico by a plethora of intriguing customs that vary widely according to the ethnic roots of each region. Common to all, however, are colorful adornments and lively reunions at family burial plots, the preparation of special foods, offerings laid out for the departed on commemorative altars, and religious rites that are likely to include noisy fireworks."

For the festivities, markets and shops in Mexico sell skeletons and macabre toys, intricate tissue cut-outs (*papel picado*), elaborate wreathes and crosses decorated with paper or silk flowers, candles, votive lights and fresh seasonal flowers, plus skulls and coffins made of sugar and chocolate. All of these gifts are destined for the buyer's *ofrenda de muertos* (offering to the dead), for the home or a graveside visit. When families create an altar, they may add beer, tequila, coffee and/or various food dishes. After all, "the spirits of the dead are expected to pay a holiday visit home and should be provided with an enticing repast and adequate sustenance for the journey," according to Palfrey. Families remember the departed by telling stories about them.

While death is a topic largely avoided in the U.S., notes Palfrey, the remembrance of deceased ancestors and loved ones is traditional among diverse cultures around the globe, often marked by lighting candles or lamps and laying out offerings of food and drink. Such celebrations can be traced back as far as the glory days of ancient Egypt when departed souls were honored during the great festivals of Osiris.

The Day of the Dead celebration has enjoyed a rise in popularity among the descendants of the early Mexicans who migrated north to the U.S., says the *Pasadena Weekly's* Theresa Moreau. She quotes multicultural specialist Ricardo Reyes as saying that the first Day of the Dead celebration in the U.S. took place in 1969 in San Francisco at the Galeria de la Raza, inspired by the Chicano civil-rights movement in the 1960s.

Moreau writes that "for many generations, this heart felt commemoration of the dead, this bridge between the many worlds of the Americas, has survived wars, borders, hatred and bloodshed for one purpose: to celebrate life."

The Origins Of Halloween

<http://www.cultureplanet.com/news2.htm>

Night falls and a fierce knocking assails your quiet home. Mischievous laughter resounds outside. You open the front door and a formidable trio bounds forward: a witch, a mummy and Bill Clinton. They rustle bags and yell "trick or treat." You hand them some candy and send them on their way, to other houses decorated with spider webs, tombstones and glowing hollowed-out pumpkins. By morning, some of these dwellings (usually those with teenage inhabitants) will be decorated with shaving cream and eggs, their trees festooned with toilet paper. Meanwhile, at parties all over town, adults dressed as vampires and saloon girls dance and drink into the wee hours. From whence did Halloween, this most peculiar American holiday, derive?

As with much of our culture, Halloween has both "pagan" and Christian roots. Halloween's origin lies in the Celtic feast day of Samhain (also "Samain" or "Samhuinn"), celebrated by the Celts in the British isles and parts of Europe. It was the most important of the Celtic fire festivals, or holy days, because it marked the Celtic New Year. The harvest had ended and winter was on the way.

Samhain, which ran from the evening of October 31 through November 2, was considered a time "between years," a magical time when the dead walked among the living and communication was possible between this world and the realm of the ancestors. "It was an intensely spiritual time, for it was the one period when the Otherworld became visible to mankind," writes Peter Ellis in the *Dictionary of Celtic Mythology*.

Of course, not everyone wanted contact with the dead. According to Charles Panati, author of *The Extraordinary Origins of Everyday Things*, "on the night of October 31, Celtic households extinguished the fires on their hearths to deliberately make their homes cold and undesirable to disembodied spirits. They then gathered outside the village, where a Druid priest kindled a huge bonfire to simultaneously honor the sun god for the past summer's harvest and to frighten away furtive sprits."

"The Celts believed that on October 31, all persons who had died in the previous year assembled to choose the body of the person or animal they would inhabit for the next twelve months, before they could pass peacefully into the afterlife. To frighten roving souls, Celtic family members dressed themselves as demons, hobgoblins and witches," adds Panati. They paraded outside their houses as noisily and destructively as possible and made their way to the big bonfire outside of town.

The Christian Church could not abolish Samhain celebrations, so they incorporated them. All Saint's Day had originated as a feast for Christian martyrs. By most accounts, Pope Gregory IV (827-844) changed the date of the celebration to November 1, thus absorbing Samhain. All Soul's Day was added in the next century to honor all Christians who had died, not just martyrs. The night of the 31st became known as All Hallows Eve, and "Hallows Evening" was eventually condensed to "Halloween." Although the festival was now a Christian one, its Samhain practices continued. Many participants dressed up in costumes, lit bonfires and believed that spirits were on the loose on Hallows Eve.

In later centuries, as belief in spirit possession and the like waned, Halloween practices lost their aura of fear and awe, and underwent a transformation into ritualized amusement. Men dressed as women and women as men, farmers' gates were unhinged, horses were moved to different fields, and children knocked on neighbors' doors for tasty snacks.

The origin of the latter custom of "trick-or-treating" is the subject of much debate. Some say it goes back to an ancient Celtic practice of going door to door, asking for food for the Samhain feast. Others believe it derives from the medieval European custom of "souling," in which Christians walked from village to village begging for "soul cakes" (square biscuits with currants) on All Soul's Day. Beggars promised to pray for the dead relatives of the donors in exchange for the cakes.

In the U.S., Halloween was not widely observed during the first two hundred years of settlement. Then, rural immigrants from Ireland flooded into America in the late 1840s and early 1850s because of the Great Potato Famine, and brought Hallows Eve customs from their homeland. In New England they unhinged gates and tipped over outhouses on "mischief night." Another custom was continued on a larger scale, due to the new land's plant life. In Ireland, "jack o'lanterns" were demon's faces carved from large turnips and lit by a candle within. In America, the abundance of pumpkins provided a much larger and easier form with which to sculpt eerie faces.

It was in America that the modern Halloween we know today began to develop, according to historian James Appleyard. He writes, "Some people would hold parties where ghost stories were told. Following earlier traditions, some would go house to house looking for food." In the late 1800s, it developed into a family festival full of parties, seasonal foods, hijinx and dressing up in costumes. Halloween lost its religious overtones and changed into a secular, community-oriented celebration.

However, the night's pranks continued, often blamed on "spirits" roaming abroad in the night, and caused much concern. By the 1920s and '30s, Hallows Eve mischief often veered into vandalism. Towns began to organize "safe" Halloween events and encourage children to travel door to door for treats, as an alternative to troublemaking. According to Isaac Bonewits, author of *The Real Origins of Halloween*, the term "trick or treat" appeared in print for the first time around 1939.

For today's commercialized Halloween, Hollywood monsters and American celebrities complement the traditional ghosts and skeletons. Most adult Americans see it as entertainment for their kids and a good excuse for a costume party. It is big business, worth nearly \$7 billion annually, according to *The History Channel*. Although death is the central theme of Halloween, celebrants deal with the grim reaper only on the most superficial level. That isn't the case, however, with a Mexican festivity that takes place at the same time of the year: The Day of the Dead.

Day of the Dead Bibliography

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**DAY OF THE DEAD:
Day of the Dead and Halloween**

PRIMARY LESSON

Arizona State Standard:PRIMARY: Foundations (grades 1-3)

Writing and Literature

- **Reading:** R-F2: PO1
R-F3: PO1, PO2, PO3,
R-F4: PO1
- **Writing:** W-F1 : PO1, PO2, PO3, PO4, PO5, PO6, PO7
W-F2: PO1, PO2, PO3, PO4, PO5
W-F3: PO1
W-F4: PO1, PO4
- **Listening and Speaking:** all benchmarks apply
- **Viewing and Presenting:** all benchmarks apply

Social Studies

- **History:** ISS-F1:PO1,PO2
1SS-F2: PO1, PO2 (emphasis on Mexican and Indigenous communities) PO3 (emphasis on cultural exchange)
1SS-F3: PO1
- **Civics and Government:** 2SS-F1: PO2
- **Geography:** 3SS-F1:PO5

Goals &

Objectives: (1) Students will compare and contrast Halloween and Day of the Dead. (2) Students will gain a historical perspective on these two traditions. (3) Students will appreciate the similarities and differences between American and Mexican cultures.

Length of lesson: 3-5 class periods

Materials &

Preparation: Readings about the history of Day of the Dead and Halloween
Individual and Class Venn Diagrams
Art supplies
Writing center or publishing supplies

LESSON:

First Period:

- ◇ Begin this lesson by discussing Halloween and Day of the Dead with your students. This discussion will vary depending on the background knowledge your students already have or don't have. You might find that no one has ever heard of Day of the Dead, or you might find out some students celebrate the holiday themselves. Therefore, this initial discussion is important and you might have to adjust the lesson according to their previous knowledge.

Ask your students: When are these holidays celebrated and where? Why do some Americans celebrate Halloween? Who celebrates Day of the Dead? Do other countries besides America celebrate Halloween? Do other countries besides Mexico celebrate Day of the Dead? What symbols do we associate with Halloween? What symbols do we associate with Day of the Dead? Does Halloween and Day of the Dead have anything in common?

- ◇ In small groups have students work on filling in a Venn Diagram comparing and contrasting the two holidays.
- ◇ As a large group, create a Venn Diagram for the whole class incorporating ideas from all the individual groups.

Second Period:

- ◇ Provide or have students research information about the history of Halloween and the Day of the Dead. (If readings are provided, this lesson can be incorporated into reading objectives.)
- ◇ Set the purpose for reading: to find similarities and differences between the histories of these two traditions.
- ◇ After researching is complete, come together as a group and add their findings to the class diagram.

Third Period:

- ◇ Have students individually write about these traditions. The topics and complexity of their assignment will vary according to student's abilities. Some suggestions are: The history of Halloween, The history of Day of the Dead, How Halloween and Day of the Dead are similar, How they are different, Comparing and contrasting Day of the Dead and Halloween, The Symbols of Halloween, The Symbols of Day of the Dead. How my family celebrates Halloween or Day of the Dead. Why I like (or don't like) Halloween, Why I want to start celebrating Day of the Dead, If I went to Mexico for the Day of the Dead.

Fourth Period:

- ◇ Have students create an art project that accompanies their writing. (*The Skeleton at the Feast: The Day of the Dead in Mexico* is a good resource. Others are also available at CLAS.)

Fifth Period:

- ◇ Have students share their writing and their art project. This could be done as individual speeches or as school art display with accompanying reports. Your students could also give presentations to other classes during the festive week at the end of October.

Closure:

- ◇ After presenting the reports and art projects, return to the questions that you asked at the beginning of this lesson. When are these holidays celebrated and where? Why do some Americans celebrate Halloween? Who celebrates Day of the Dead? Do other countries besides America celebrate Halloween? Do other countries besides Mexico celebrate Day of the Dead? What symbols do we associate with Halloween? What symbols do we associate with Day of the Dead? Does Halloween and Day of the Dead have anything in common?

Evaluation: (1) Students will be able to discuss the various elements of the holidays Halloween and Day of the Dead. (2) Students will be able to explain the historical likenesses and differences between these two traditions. (3) Students will show interest and appreciate the Mexican holiday, a part of Mexican culture and its people.

Extensions:**#1**

- ◇ Have students research to find out what Halloween looks like in parts of Western Europe. Have students research to find out what Day of the Dead looks like in parts of Central or South America. Compare the different ways these countries celebrate the same holiday.

#2

- ◇ Vote on the class's favorite Day of the Dead symbol, such as decorated skulls and skeletons, orange marigolds, or papel picado. Incorporate an art project making this symbol into your Halloween class decorations.

#3

- ◇ Divide the class into two teams and have an election on which holiday your class will celebrate this year. Have each team prepare campaigns and hold an election to vote for one of the holidays. (A fun activity to do in an election year!)

#4

- ◇ Do interviews of elderly relatives or members of the community. Ask them how they celebrated Halloween or Day of the Dead when they were a child.
- ◇ How have Halloween and/or Day of the Dead changed over time?

**DAY OF THE DEAD:
Make your own holiday**

INTERMEDIATE LESSON

Arizona State Standard: Writing and Literature

- **Reading:** (4-5) R-E2: PO1, PO3, PO4
(6-8) R-E2: PO1, PO3, PO4, PO7
(4-8) R-E6: PO1, PO2
- **Writing:** W-E1: PO1, PO2, PO3, PO4, PO5
W-E2: PO1
W-E3: PO1, PO3, PO4
W-E4: PO1, PO2, PO3
W-E5: PO1, PO2, PO3, PO4
- **Listening and Speaking:** all benchmarks apply
- **Viewing and Presenting:** all benchmarks apply.

Social Studies

- **History:** 1SS-E9: PO3
ISS-E10: P03 (as applied to Aztec civilization)
1SS-E11: PO1, PO3
- **Geography:** 3SS-E4: PO5
3SS-E5: PO3, PO5, PO6
3SS-E6: PO2, PO4

Goals &

Objectives: (1) Through reading, students will learn about the history of Day of the Dead. (2) Students will research cultural traditions in a foreign country. (3) Students will invent a future holiday by combining traditions from America and a foreign country. (4) Students will explore cultural changes caused by migration.

Length of lesson: 3-5 class periods

Materials &

Preparation: Readings about the history of Day of the Dead
Research material, either online or in a library setting
Writing center or publishing supplies
Art supplies

LESSON:

First Period:

- ◇ Begin this lesson by asking students how holidays are started. As a large group or in small groups discuss the beginnings of different holidays we celebrate. Specifically ask students about Halloween and Day of the Dead (if they have previous knowledge of this tradition.) Who first celebrated Halloween? Where? Was it the same as it is today?
- ◇ Explain that today they will be reading about a holiday that is celebrated in Mexico called Day of the Dead. While they are reading they need to be focusing on how this tradition began and how it came to be celebrated as it is today.
- ◇ Individually or in small groups have students read (or research) about the history of Day of the Dead.
- ◇ After reading discuss their findings, focusing their attention on the elements that clearly show the combination of Pre-Hispanic and Spanish cultures. (see Day of the Dead information page.)

Second Period:

- ◇ Explain to students that they will be creating their own holidays incorporating elements of two cultures, the same way Day of the Dead was created.
- ◇ The objective of this activity is to create a holiday that their future great-great grandchildren might celebrate if they were to live in another country. Pretend that future members of their family moved to another country, taking their American traditions with them. Over time, these traditions mix with the other culture's traditions, and they will create a new holiday.
- ◇ Have students individually or in pairs decide on two things: (1) a country outside of the United States and (2) an American tradition that they observe.
- ◇ Students will research information about the country their group chose, such as a calendar of holidays and how these holidays are celebrated. Special attention needs to be paid to the details of the celebration, such as food, costumes, decorations, rituals, etc. Students also need to understand why this holiday is important to these people and what they are expressing as they participate in the celebration.

Third Period:

- ◇ Using the information they found, students decide which tradition from the foreign country would influence the American holiday they chose.
- ◇ Students then creatively combine these two traditions, reworking the details of the celebration, such as foods, music, costumes, decorations, rituals, etc, as well as give this new holiday a name.

Fourth Period:

- ◇ Have each student or pair of students share their new holiday with the class, creatively through posters and giving verbal reports.

Closure:

- ◇ Return to the information students read about Day of the Dead and the history behind this tradition. Ask students what they think will happen to this holiday now that there is a large number of Mexicans migrating to the United States. How will Day of the Dead change? How will holidays such as Halloween change? How have they already?

Evaluation: (1) Students will explain the history of Day of the Dead, which parts came from Aztec history and those parts that came from Spanish history. (2) Through their own research, students will learn about cultural traditions in a foreign country. (3) Students will invent a future holiday by combining traditions from America and this foreign country. (4) Students will appreciate cultural influences from migration.

Extensions:**#1**

- ◇ Have students “dissect” other traditions from the United States and find their country of origin, such as where the Christmas tree came from, or the Jack-O-Lantern or the Easter Bunny. Where did these symbols originate? How have they evolved since they’ve been in the United States?

#2

- ◇ Hold elections to vote on the class’s favorite invented holiday. Celebrate the day. Explain to other classes in the school why this new day is being observed and where it came from. (A fun activity to do in an election year!)

#3

- ◇ Do interviews of international members of the community. Ask them how they celebrate certain tradition in their country of origin compared to how they celebrate it here in America.

#4

- ◇ Have a conversation with your students about death and dying. How does our culture deal with this part of nature? How does your family? How is death dealt with in other cultures?

DAY OF THE DEAD: Calacas

SECONDARY LESSON

Arizona State Standard:Proficiency (grades 9-12)

Writing and Literature

- **Reading:** R-P1:PO1, PO2, PO3, PO4, PO5
R-P2: PO1, PO2, PO3
R-P3: PO1, PO2, PO3
R-P5: PO1, PO2
- **Writing:** W-P1: PO1, PO2, PO3, PO4, PO5
W-P3: PO1, PO2, PO3, PO4

Listening and Speaking: all benchmarks apply. (*3)

Viewing and Presenting: all benchmarks apply.(*2)

Social Studies

- **History:** 1SS-P1: PO1
1SS-P2: PO1, PO2, PO3
- **Geography:** 3SS-P2: PO3, PO4

Goals &

Objectives: (1) Students will recognize and explain what a *Calaca* is. (2) Students will read and react to *Calacas*. (3) Students will choose a current event or person in the news and create a rhythmic, factual poem criticizing the event and /or the person. (3) Students will appreciate the differences in Mexican and American humor and understand satire.

Length of lesson: 3 class periods

Materials &

Preparation: *Calacas* -Political satire poems (provided)
Current newspapers and news magazines

LESSON:

First Period:

- ◇ Explain to students that the tradition of Day of the Dead brings with it a unique opportunity for Mexican writers and journalists to critique well-known members of their society, such as politicians, businessmen and other government workers. Such poems are called *Calacas*. Newspapers throughout the country publish poetic epitaphs for such members of society. Because the nature of the holiday is such that death and the dead are being mocked and celebrated, such epitaphs are not taken seriously, however, they often include brutal commentary on the person's professional and personal character.
- ◇ Choose an epitaph to share with the class. Discuss what kind of person the author could be writing about, is s/he is honest, loyal or corrupt? Discuss whether or not the author is pleased with this person's performance and what s/he could have possibly done that the author liked or didn't like. (Make sure to explain that the English epitaphs here are translations from the Spanish, therefore they are not as rhythmic and poetic as the original Spanish version. Read the Spanish version aloud so students appreciate the artistic nature behind such verses.)
- ◇ Discuss the comparison between a *Calaca* and our American political cartoons. How are they the same and how are they different? (You may want to show a current political cartoon to the class to help this discussion.)
- ◇ Divide the class into groups and give each a epitaph to discuss and answer the same questions about. (If your students have no awareness of Spanish, the English versions will be dry and a bit difficult grammatically, however, challenge them to comprehend and draw conclusions about its meaning. If you have Spanish speakers in your room, this is a great time to include their abilities!)
- ◇ In a large group share their findings. Did any group have a positive critique? What kind of behaviors are being admonished? How else does political criticism occur? How do you think the subjects of these epitaphs react to such poems? How can humor play into expressing opinions? Discuss the meaning and use of satire.

Second Period:

- ◇ Have students read through current newspapers and news magazines to find an interesting individual that they could write a *Calaca* about. Have students research and learn accurate information about this person and/or the situation s/he is in that led to their notoriety.

- ◇ Have students write their own *Calaca* for this person. Challenge them to use the same rhythm and prose as a traditional *Calaca*. Invite students to share them aloud.

Third Period:

- ◇ Share the *Calacas* with the class either by posting them in a display or having them read aloud.

Closure:

- ◇ After sharing the *Calacas* written by students, ask them how they think the subjects of these poems would react. Which form of scrutiny do they think is more useful, the way the American media criticizes our well-known members of society, or through this Mexican tradition of writing such poems. Do they think publishing such writings serves any purpose at all? Do public figures change because of such commentary?

Evaluation: (1) Students will be able to recognize and explain the meaning of *Calacas*. (2) Students will understand and react appropriately to a *Calaca* they read. (3) Students will show what they have learned about a current situation or person in the news by creating a rhythmic, factual poem criticizing it. (3) Students will appreciate the differences in Mexican and American humor and satire, and be able to explain the differences.

Extensions:

#1

- ◇ Have students write *Calacas* for faculty members of their school. (Opening such doors for criticism is a risk, however, culturally it is an important part of understanding Mexican satire and humor.)

#2

- ◇ Have students reflect through a piece of writing what they would think or do if a *Calaca* were written about them.

#3

- ◇ *Calacas* could also be published in school newspapers, made into a class's own publication or displayed in a school exhibit.

#4

- ◇ Throughout the year as current events are discussed, challenge students to write a *Calaca* to critique them.

#5

- ◇ During the months of October and November, have students find current *Calacas* in Mexican publications. (Great activity to incorporate internet and/or library skills.)

#6

- ◇ Have students write a *Calaca* about themselves from another person's perspective. What kind of *Calaca* would your mother, your coach, your best friend, your teacher, etc...write about you?

#7

- ◇ Explore the artwork of José Guadalupe Posada, the famous Mexican artist whose caricatures are synonymous with Day of the Dead. (His artwork was featured in daily Mexican newspapers, similar to modern political cartoons.)

POLITICAL CALACAS 1

<http://www.acabtu.com.mx/diademuertos/calaca.html>

JEFE DE REGLAMENTOS Y ESPECTACULOS

La parca muy abusada
a Don Mario se lo llevó.
para que le reglamente
su viejo y triste panteón.
La huesos muy afligida
a don Mario da razones,
comerciantes y ambulantes
han llenado los rincones.
Durante estos miles de años
catrines han venido,
han llenado de cantinas
mi cementerio querido.
don Mario sin inmutarse
ya le dió la solución,
les cobre doble a los clientes
y le pidió comisión.

DIRECTOR DEL DIF

El DIF se encuentra de luto,
ya murió su director.
en un cajón con despensas
la muerte se lo llevó.
La flaca le traía ganas,
pues él mucho trabajaba,
a la niñez sobre todo
con programas ayudaba.
don Beto, su nombre,
maestro de profesión,
le prepara desayunos
a la parca en el panteón.

EL CANDIDATO

En esta tumba se encuentran
los restos de un Secretario,
se lo llevó la de blanco,
dice que era necesario.
Conoce sus aptitudes,
su trayectoria sin mancha,
es pues, don Mario un buen tipo,
ya dialogó con la parca.
Pídeme lo que tú quieras,
la muerte fue complaciente,
entonces dijo el maestro:
¡Yo quiero ser Presidente!

SECRETARIO DE COMUNICACION SOCIAL

Ya murió Carlos
ya lo llevan a enterrar,
él fue de todos amigo,
se fue al fin al más allá.
Su trabajo era diferente
fue de comunicación social,
a las giras de la parca
Carlitos se va a integrar.
Al llegar al cementerio
on cámara y algo mas,
le dijo la calavera:
me vas a fotografiar.
Te contrataré en mi elenco,
¡Pero ven a trabajar!

BOSS FOR EVENTS AND SHOWS

The skinny very smart,
she took with her to Don Mario,
to regulate hers old and meager cemetery.
The bony very worried
give reasons to Don Mario,
merchants and salesman
they had occupied the corners.
During these thousand of years,
millionaires has come,
they had filled with taverns
my dear cemetery.
Don Mario without changing
already gave to her the solution,
collecting double to the clients
and he requested his commission.

DIF DIRECTOR

The DIF Secretary is of mourning,
their director already died,
in a coffin with pantries
the Death took him.
The scrawny wanted with him,
because he worked very hard,
to the childhood mainly,
with programs he helped.
Don Beto, his name,
teacher of profession,
now he prepare breakfasts
to the skinny at the cemetery.

THE CANDIDATE

In this tomb here is
the remains of a Secretary,
the white woman took him,
she said it was necessary.
She knows his aptitudes,
his trajectory without stain,
he is, Don Mario was a good guy,
he already is talking with the skinny.
-Request me what you want -
the Death was pleased,
then the teacher said:
I want to be President!

SECRETARY OF SOCIAL COMMUNICATION

Carlos already died
they already lead him to bury,
he was for everybody a friend,
finally he was gone,
to the further on.
His work was different
he was from social communication,
to the tours of the scrawny
Carlitos is been going to integrate.
Upon arriving to the cemetery
with camera and something more,
the scrawny said him:
you will take me photos.
I will hire you in my staff
But come to work!

POLITICAL CALACAS 2

<http://www.acabtu.com.mx/diademueertos/calaca.html>

SECRETARIO DE AGRICULTURA

La parca está muy feliz
su trabajo ya cambió,
con Miguel Angel
el campo santo sembró.
Nadia su secretaria llora,
todos saben su valía,
sus lamentos no valieron,
pues la parca lo quería.
El no ha descansado en paz
a pesar de ser muy mono,
lo siguen almas en pena
que quieren lo de su abono.

DON RAUL

A un gran amigo de todos
lo acaban de sepultar,
ya reclamaron sus huesos
la calaca y otras más.
Se lo llevó la pelona
ella es dueña de sus actos,
según para hacer limpieza
de sus aposentos sacros.
Ya se lo llevan directo
al panteón municipal,
con un "Sólo pa'mujeres"
Raulito va a debutar.

DIRECTOR DE OBRAS PUBLICAS

Su cadáver va llegando
al paraje sin retorno,
llegó el Ingeniero Primo
con presencia y con adorno.
La flaca lo recibió
con singular alegría,
pues necesitaba arreglos
su mansión triste y sombría.
Ya veremos lo que pasa,
pero quiero que le muevas,
quiero que me hagas mi casa
¡Pero tú me la compruebas!

EL TESORERO

En una tumba se escribe
con afecto sincero,
aquí descansan los restos
de nuestro gran tesorero.
Su corte de servidores
con Armando por el frente,
acompañan a Francisco
con gran tristeza en su mente.
La flaca al verlo llegar,
del pecho le escapó un grito,
brindando con Jimador:
¡Aquí estoy, mi tesorito!

SECRETARY OF AGRICULTURE

The skinny is very happy
hers work already changed
with Miguel Angel,
he sowed the sacred field.
His secretary Nadia cries,
everybody know his worth,
their laments were not worthed,
because the skynny wanted him.
He has not rested in peace
in spite of being very kind,
souls in pain follow him, they want their fertilizer.

DON RAUL

A great friend for everybody
they have just buried,
his bones already was claimed
for the skinny and another more.
The scrawny took him
she is owner of hers acts,
according to make cleaning
to hers sacred rooms.
They already take him direct
to the municipal cemetery,
with a "Only for women"
Raulito is going to debut.

DIRECTOR OF PUBLIC CONSTRUCTION

His body already is arriving
to the place without return,
Primo has arrived
with presence and fashion.
The Skinny received him
with singular happiness,
because it need arrangements
hers sad and somber mansion.
We will see what it happen,
but I want you move,
I want you are made my house
but you have to make the approval!

ADMINISTRATOR

In a tomb is written
with sincere affection,
here rest the remains
from our great administrator.
His court of servants
with Armando to the front,
they accompany Francisco
with great sadness in their souls.
The Skinny when he arrived,
from she escaped a scream,
cheer's with Jimador:
Here I am, my treasure!

POLITICAL CALACAS 3

<http://www.acabtu.com.mx/diademueertos/calaca.html>

JEFE DE ARCHIVO

don Pancho está en el panteón
dando cuentas al creador,
reseñando con archivo
cuando el pueblo se formó.
Le enseñó fotografías,
actas, periódicos viejos,
embelesando a la parca
con esos tiempos, años añejos,
Descanse en paz, don Francisco
gran amigo y hombre leal,
le encargo fotos al cielo
para después escanear.

REGIDORA DE OBRAS PUBLICAS

Obras públicas regía
esta Maestra singular,
la flaca la tenía en su lista,
ya nos la quería quitar.
La muerte tilica y flaca
a Mary va a visitar,
para plantearle el asunto
de que se la va a llevar.
Le dice que al otro mundo
es para donde la lleva,
a ella se le hace aburrida
esa vida triste y fea.
Nuestra insigne regidora
le contesto con decoro:
¡Yo solo me voy contigo
Sí haces corridas de toros!

POLICIA

En una tumba de piedra,
aquí se encuentra enterrado
nuestro muy querido amigo,
el Ingeniero Abelardo.
Hombre siempre limpio y pulcro,
ya se lo llevó del brazo.
En el panteón hay problemas,
la flaca quiere que le atienda un caso.
La calaca se lo dijo:
a ti ya te llevó el tren.
El epitafio decía:
¡Aquí yaces, y haces bien!

DIRECTOR DE DESARROLLO URBANO

La muerte carrascalosa
a un director se llevaba,
y su lápida de losa
tranquilamente limpiaba.
Sus secretarias lloraban,
Aníbal se resistió,
la muerte ya lo llevaba
y él mismo le cuestionó:
Yo sólo me voy contigo,
y es con una condición,
que arregles tus escrituras

THE BOSS FILE

Don Pancho is at the cemetery
giving bills to the creator,
pointing out with files
when the town was formed.
He showed pictures,
files and old newspapers,
ravishing to the Scrawny
with those times, old years,
Rest in peace, Don Francisco
great friend and loyal man,
I request photos from the sky
to make a scan.

MAYOR OF PUBLIC CONSTRUCTION

Public construction she governed
this singular teacher,
the Scrawny had her in the list,
the scrawny wants remove her.
The death bony and scrawny
to Mary she is going to visit,
in order to expound her the matter
that she have to take with her.
To the other world
the place where she is going,
she think that is boring
that sad and ugly life.
Our famous mayor
answer her with right:
I only goes with you
If you make bullfights!

THE POLICE MAN

In a stone tomb,
here he is buried
our very dear friend,
Abelardo, the engineer.
A man always clean and neat,
the Scrawny took him from his arm.
In the cemetery there are problems,
the skinny wants that he assist a case.
The Scrawny said him:
you are already on the train.
The epitaph said:
Here you are, and you make well!

DIRECTOR OF URBAN DEVELOPMENT APARTMENT

The death jocose
to a director she was taken,
and his tablet of flagstone
peacefully she was cleaned.
His secretaries cried,
Aníbal refused to go,
the death already took him
and he questioned to her:
I only leave with you,
with a condition,
you fix your writings,